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Group Show: 17th - 21st November  
Open 12 - 6 pm daily

# regroup Dialogue



regroup.

@regroupcollective  
@greatorexstreet\_1

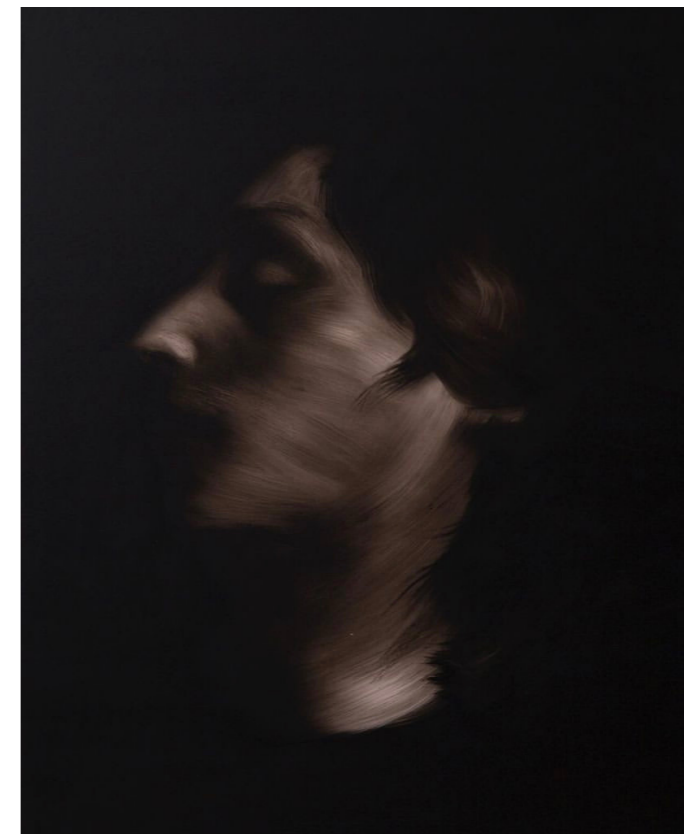
## Alex Long Yuan



In this era of post-globalization, the global butterfly effect caused by unrestrained human activities and individuals has not only brought about positive effects, but also caused immeasurable trauma and side effects.

In this context, as a multidisciplinary artist, Alex Long Yuan centres his research on humans' living state in modern times and the relationships between humans and nature, humans and humans across cultures, in a bid to find the most suitable form of expression through a variety of interdisciplinary research and artistic experiments, so as to discuss and explore in-depth how humans can best live in harmony with the blue planet and what would their rebuilt future look like if humans put their civilization as a relic in the infinite dimension of the universe.

In his opinion, artistic creations are not just about materials or components but the conceptual meaning injected by a series of events or the process of creation into them to make them more enduring and powerful.



## Augustus Nweke



Gus Nweke is a professional artist specialising in painting on canvas, mixed media, wall painting and screen printing. His works explore the duality in existence with uli techniques by adopting a dual approach that is universal and multiversal to address universal expectations and concepts of art. Since the Igbo embraced the idea of duality in existence, he uses uli, an Igbo art form, to interrogate the topic of duality. Because shadow symbolises a presence in Igbo cosmology, he often uses shadow to signify a multiverse presence that acknowledges differences between things or processes specific to each universe or realm. At the same time, the universal approach focuses on finding commonalities that apply to all items or processes.

His academic journey started in Nigeria from primary to secondary education. He acquired a foundation diploma in Fine Art at South Essex College and a bachelor's and a master's in painting at UAL. His doctoral research focuses on visualising the unseen and interrogating the Igbo Cosmic Essence of Shadow through uli Symbolism.



## Hugh Goodfellow



Having grown up in the South West of England, I studied for my BA Fine Arts degree at the Art school in the city of Bath, which is a part of the Bath Spa University. More recently, I completed my studies at Camberwell College of Arts, Gaining an MA in Fine art Drawing. Notable exhibitions that I have been selected for include London Grads Now 21 showcase at the Saatchi Gallery and an extended run of shows that we have managed to organize as a collective. I continue to be involved in the arts through both my personal practice and through various roles in Galleries and UAL opportunities.

My artistic practice revolves around exploring the concepts of space and place through various mediums such as drawing, painting, and 3D animation.

I am particularly drawn to the power of the moving image to evoke specific dialogues between forms and textures, and I seek to incorporate this quality into my work. While I have been focusing on more traditional mediums such as watercolour and acrylic in the past year, I continue to be inspired by the natural landscape and the cinematic image.



## Jeremy Scott

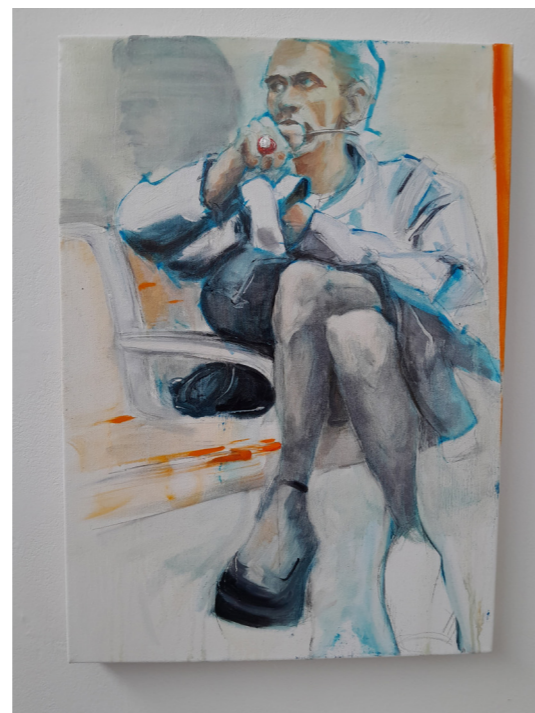


Jeremy Scott is a painter keenly attracted to the clothed human form, and alive to social constructs (including injustices). His socio-political approach to narrative, particularly through examining the power relationships embodied and maintained by items of clothing, threads through his work. Tension within an image is often matched by the implied voyeurism of the viewer and there is clear intention to subvert the conventions of the social media image.

Starting from his own life sketches and photographs, Scott constructs compositions that embrace chance and retain their internal histories. Surface texture and interference is prominent in his work; supports are frequently constructed from a random patchwork of canvas pieces.

Layering mainly oil paint on canvas and board, he employs various implements to add, remove, scour, and cut into the painted surface. Frequent aggressive cropping anonymises, emphasises formal relationships, and intensifies the internal atmosphere of the image; backgrounds tend to be loosely drafted or dissolve into mere suggestion.

Scott's work endeavours to develop apparently mundane, everyday moments to bridge the gap between individual experience and wider, societal change.

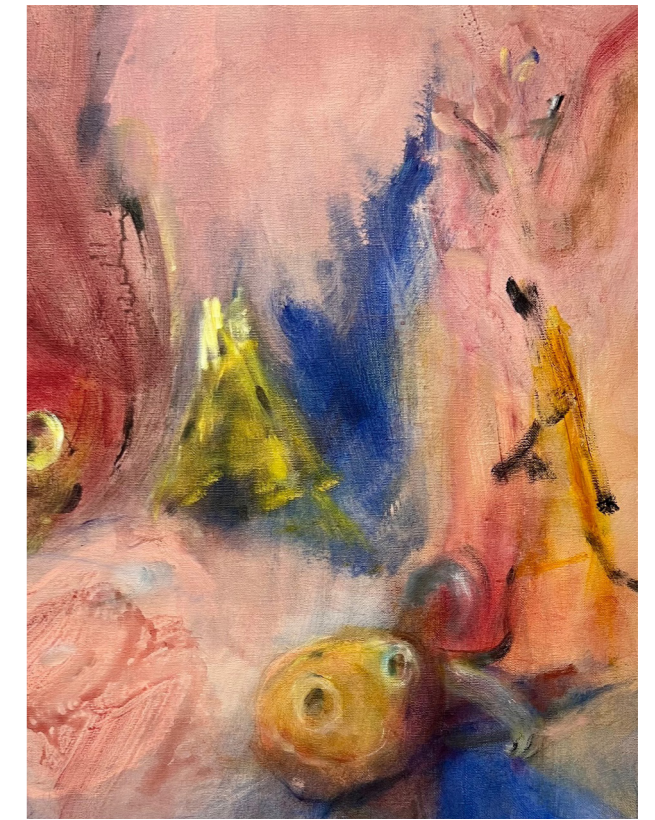


## Jo Gabriel Sheppard



Jo pulls on the significance of connecting the environment with personal and collective concerns, diverse landscapes with communities. Making sculpture that informs painting through processes similar to an archaeologist interested in haptic feedback. Positioning terrestrial viewpoints alongside mythological. Harnessing a dreamlike logic that is rooted in an ongoing optimistic attempt to uncover an unseen truth.

The consciousness of sourcing materials such as surplus aluminium and willow helps drive the work. Overlaps and loose associations generated by the materials and processes lead to an extensity that can be read as a collection of ecological interests that link inner and outer worlds. Mysterious confluences arise, evoking history and ancient technologies, contemporary and ancient ecologies.



## Lorraine Monk



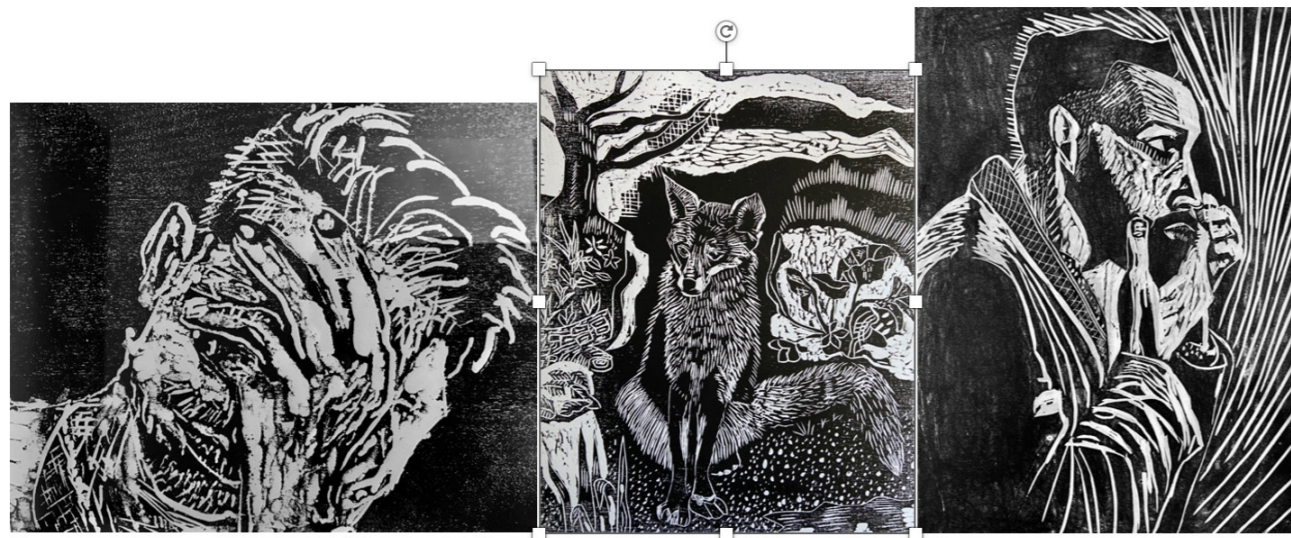
Lorraine Monk's practice derives from a sense of place and community. She creates images using both relief and etching processes to carve and engrave into and under the surfaces of lino, metal and wood. Exploring beneath the surfaces of the subject both physically and metaphorically.

She uses historic relief processes of wood cutting, lino cutting and wood engraving, as well as traditional etching processes to connect the past to contemporary political issues.

Previously exploring the inequality of power relations and occluded histories of certain people, places and ideas. She recently produced a series of etchings related to animal extinction and is now using print mediums to explore both the human figure and animal images. Connecting both animal and non-animal species together in the face of political and environmental threats.

She is beginning a new series of large-scale relief printing, working in both lino and wood cutting. Aiming to use the act of cutting to make tactile the visceral anger of inequality and political disengagement. For regroups latest exhibition, she will explore the contradictions of artist practice and political action.

She has exhibited in London, Brighton, Sweden and Germany; held a residency at Kingston Museum, London (January 2020); She completed an MA in Printmaking at Camberwell (2021).



## Luisa Mascaró



My work grasps on reality, fiction, physics and our cognitive abilities to showcase a world of duality where everything relates to each other and become one. What I'd like to activate with my pieces is the notion of letting go as a way to escape from the confinement of preconceived and normative ideas regarding our perception of the world. my interest is to develop flexible through the theory of the law of correspondence, which is my main interest and is how I try to understand our behaviors. as a consequence of understanding them I am free to decide and change them. It is a way of being more conscious and gives space for challenging and questioning the constructed narratives and the normative thinking in our society.

I draw inspiration from the works of Aldous Huxley, Dante Alighieri, Gemma Anderson, Carl Jung, and William Kentridge Films such as Matrix, what the bleep, Do you know?, Lucy Scharlett Johansson, amongst others.



## Margarida Pinheiro



Margarida Pinheiro (b. 1998) is a Portuguese artist working and living in London. She moved here in 2020 to obtain a Masters degree in Fine-Art: Painting at Camberwell College of Arts UAL, which she completed with Merit. She has since then taken part in multiple group shows, both here and in Portugal, including the first edition of the Cluster Contemporary Art Fair in 2022.

Mainly by using oil painting as a medium, Margarida explores the world through an autobiographical language. She is interested in pushing the boundaries of portraiture as a genre and uses her work as an ongoing process of self-discovery. The idea that “Every still-life is a self-portrait” (Gooding, 2020), is at the foundation of her work

By depicting past memories and scenes inspired in moments of her day-to-day life, she attempts to tell her story and freeze these frames in time whilst exploring the human essence at a deeper level. Her childhood plays an important role in her themes of

choice - she often finds inspiration in memories and feelings from that time. History of Art is often mentioned symbolically in her work, many times related to her religious upbringing and visits to museums as a child.

Lately her work has been revolving around the reversion of roles of the male-gaze to the female-gaze, depicting many times herself and/or her partner in mundane scenes or in staged scenarios. The physical presence of the canvas also plays an important part in the reading of her work, where she often plays with the placement, dimension, or material of the support.

The presence of ‘nostalgia is a constant in Margarida’s work and her interest for Portraiture goes beyond the physical resemblance of freezing someone in time, it’s about we as humans - the mystery of what we are. (Brook, 2021)

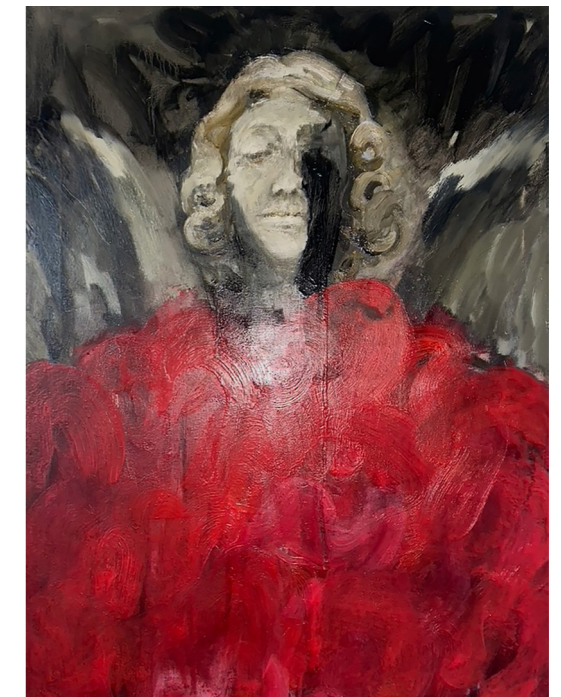


## Maria Cohen



The main objective of my research is to speculate about sexuality through process, as a way of producing art to express sexual energy as pain, anger, or anxiety. Feminism informs my identity as a woman; the politics of this allows me to be free to explore sexuality in my practice which is in itself the function of legacy. I am exploring sexuality through my own identity. I approach my practice as an experience, a physical and almost performative moment: every piece of art, every artistic gesture, or a manifest is a way to overcome embarrassment to accept vulnerability, weakness, and fragility. Through the practice, I am unfolding my sexual identity with pain, anxiety, and frustrations. I am coming across boundaries and traps which I have been a part of for years because of my Russian and Jewish background. The process leads me to look fear in the eye to be aware of the voice through anxiety and frustrations and acknowledge my power, hidden deeper inside the body. Repetitions and symbolism are saving energy, balancing, and controlling emotional and rational parts of me.

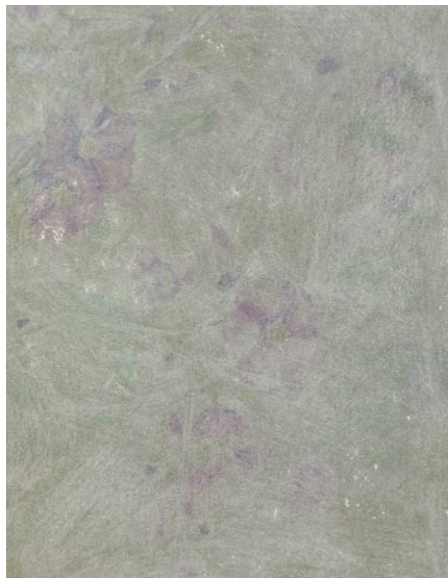
The image of the bunny serves as my alter-ego of me and represents the ambiguity of human nature. My current project titled “Angel Narcissist” draws inspiration from classic oil painting and incorporates screen-printing techniques. The project aims to explore themes of identity, spirituality and the impact of a materialistic society on individuals. It appears to emphasise the contemporary challenges humanity face, such as not knowing their true selves and concealing insecurities beneath the complexities of oppression and abuse.



## Marta Zanatti



Marta Zanatti (Lisbon, 1995) is a multidisciplinary artist that currently lives and works in London. She has a BA in Painting and she's a graduate from Camberwell College of Arts, with a MA in Printmaking. Zanatti's work is based on printmaking, photography, painting and drawing. Her practice is about Landscape and Spirituality and the thin border between the visible and invisible world. The fragmentation of the photograph and repositioning works is a way to evoke something beyond the initial view of the image taking the viewer to an unknown place. Marta Zanatti finished her Fellowship in Printmaking, in Camberwell College of Arts, in December 2022 and she's currently creating a new body of work.



## Paulina An-Zorge



'Rorschach Universe' is my 2023 newest, ongoing body of work.

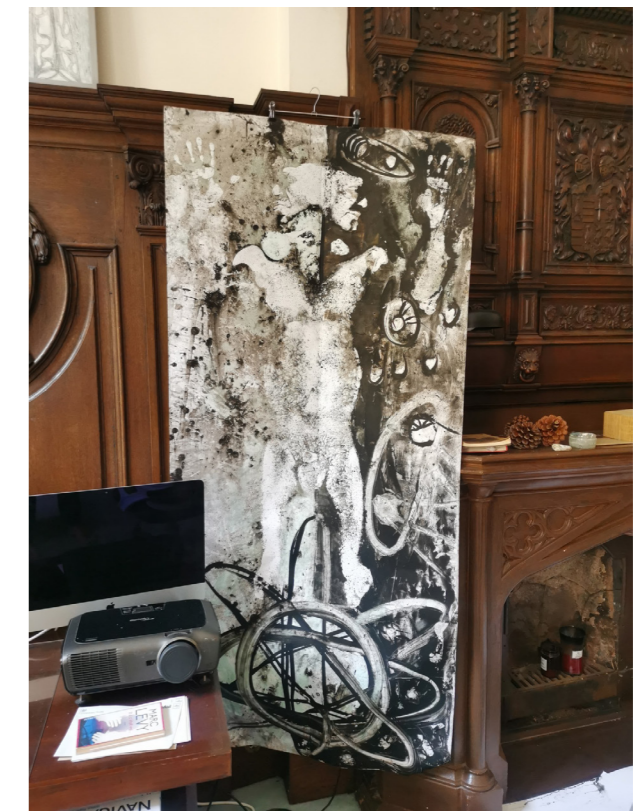
My initial inspiration comes from the personality test developed by psychologist H. Rorschach.

This test became widely used by psychologists to examine a person's personality characteristics and emotional functioning, based on their perceptions and interpretations of the different, deliberately formulated images by Rorschach.

Here I am interested in relationships between substantial and spectral, visible and obscured.

I look for the similarities and symmetry of a micro and macro organic patterns - from within the human body into the outer universe.

'Fascinating shapes of organic cells resembling the shapes of a distant universe'a.



## Pawel Tajer



I'm a graduate of the MA Fine Art Drawing program at Camberwell UAL, where the curriculum offered various pathways, one of which was Sculpture. The Camberwell campus housed a foundry that ignited my passion for bronze sculpture, leading me to integrate it into my drawing skills and ultimately create an installation for my graduation project. Even after completing my degree, my fascination with bronze artistry remained undiminished.

To me, art serves as a medium to convey the ever-shifting balance between creation and decay. Each artwork I undertake is a continuous exploration, a quest to capture the ephemeral moment when something exists and simultaneously exists no more.

I've come to understand that having a precise vision doesn't necessarily require complete mastery of the artistic process. The excitement lies in embracing the uncertainty of how to bring an art piece to life. Each creation embarks on its own unique journey, and I firmly believe that restricting oneself to familiar paths is limiting. Instead, I adhere to the philosophy of "Make path by walking," welcoming the unknown and cherishing the entirety of the artistic voyage.



## Sama Yahyazadeh



With a background in both illustration and fine art, Sama's body of work is illustrative, figurative, vibrant and flexible.

In terms of her current practice, she uses fast drying water based paint and paper to capture her momentary waves of certain thoughts, feelings and emotions with regards to her personal life and surroundings. She aspires to be a physical 'photocopier' or 'printer' of her ongoing thoughts and emotions by using smooth, velvety and easy-to-drag mediums like gouache to quickly generate physical manifestations of her thoughts before they fade away back to her subconscious/unconscious.

due to the size and medium of her works, her recent pieces don't take more than a few hours to paint. she uses this speed to her advantage to create a reel of her conscious and unconscious thoughts.

Contextually, Sama focuses on the scattered thoughts that occur to her as a result of being a generation Z individual in a consumerist, post-internet and globalised society. she is interested in conveying her exhaustion with relation to her personal consumerist habits and gluttony.





## Sara Chalkie Cloonan



Sarah Chalkie Cloonan, a London-based artist, likes her paintings to be read as documents of exploration. Eyes closed, she floats, creating 'memento vivere' in her head; they remind her what she cherishes about life. As she moves through this twilight zone above the ground, she is free to explore and reimagine her world. It is here that she locates answers to her many questions.

"I am using paint and, more recently, words to connect and communicate my thoughts. My practice has become a productive, cognitive, and physical activity where I bodily entangle myself in my ideas and affirm my attraction to the curious and everyday".

As Chalkie engages with phenomenology, establishing causal connections between her lemons, bowls, and figures, in moments of discovery, synergistic objects and surfaces emerge that act like talismans, confirming the conversations circulating in her head. This is her Ego Dialogue; here, she can see her answers. This is how she untangles her world, perpetuating curiosity and energy. Through painting, new meanings emerge, revealing further questions to pursue, challenge, and consider.

